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OC WEEKLY

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The Sex Issue

How to Be a 21st Century Porn Princess

Radio, web coding, real estate and—oh, yeah—sex: just a day in the life of adult-film star Jelena Jensen

BY STEVE LOWERY

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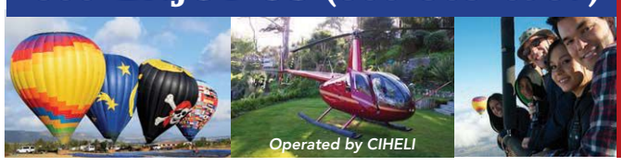

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VAGABOND

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HAIR | Jennie Albeno
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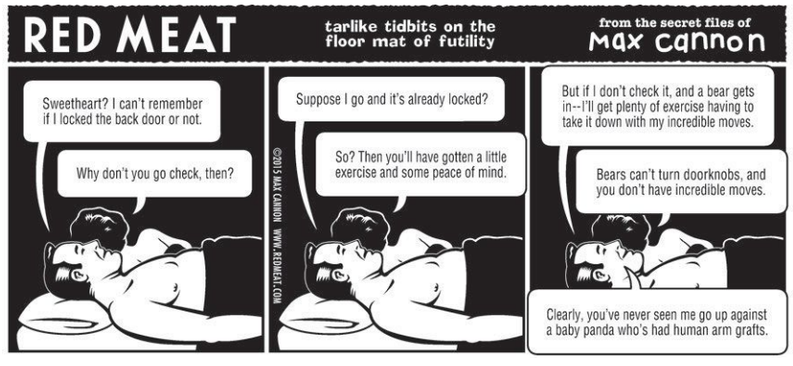

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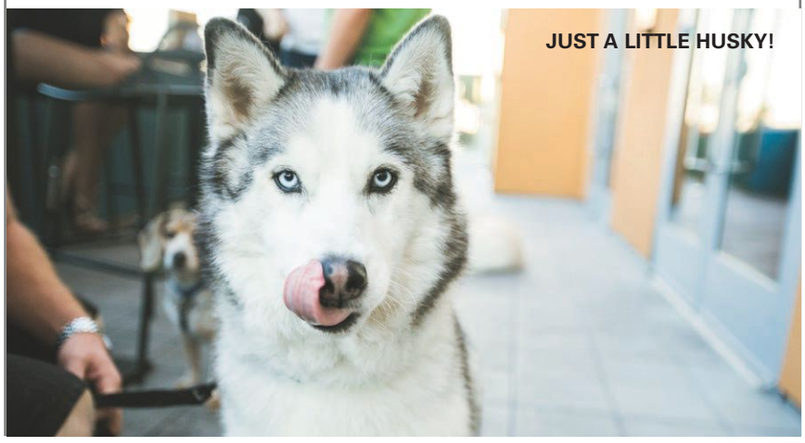
VALENTINE'S PUP CRAWL IN HUNTINGTON BEACH



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The Forever War

When will Orange County Sheriff Sandra Hutchens call off the agency's shameful attack on an Iraq War hero?

In his online advertising photograph, William L. Haluck—a ball-busting, Irvine lawyer skilled in masking Orange County Sheriff's Department (OCSD) shenanigans at taxpayer expense—is, oddly, smiling. Having spent weeks with the glowering Haluck in a federal courtroom not long ago, I can't recall an instance of him even momentarily grinning. Instead, this scrappy, 36-year legal veteran with an undertaker's demeanor has perfected an icy smirk when he thinks he has outwitted opposing counsel, witnesses or judges.

Haluck is the chief attack dog for Sheriff Sandra Hutchens and OCSD in their puzzling—no, the better word is *disgraceful*—war on Scott Montoya. It's a war that shows no signs of ending. After the department fired the deputy, he won a harassment lawsuit against OCSD, but the sheriff refuses to accept the verdict.

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»R. SCOTT MOXLEY

Montoya's troubles began after the 9/11 terrorist attacks, when he took temporary leave from his OCSD post, volunteered for Iraq War duty as a U.S. Marine sergeant, and ignored incoming enemy fire to rescue four seriously wounded colleagues and a civilian during the Battle of Baghdad. In January 2005, President George W. Bush hailed Montoya's bravery and bestowed upon him Navy Cross honors at a White House ceremony. National news programs aired profiles. A large billboard lauded him in Westminster. Southern California parade organizers sought his participation.

But the plot turned tragic upon the deputy's return to OCSD. Montoya found his colleagues, including bosses, mocked his military service. They called him "Mr. Navy Cross" and "idiot"; created a poster belittling his medal; placed a giant dildo in his gear bag; threatened to assault him; concocted lies to derail his promotions; relocated his locker next to a toilet; abandoned him without backup when he responded to a call in a Mexican Mafia-infested area; tried to trip him when he walked through a department station; spent tax dollars encouraging the Pentagon to rescind the Navy Cross; placed surveillance cameras at his home and GPS monitoring devices on his personal vehicles; encouraged citizens to file complaints against him; and, in 2010, fired him, alleging he wasn't fit to wear the OCSD uniform.

When the Marine hero sued, an indignant Haluck responded in alignment with his aforementioned photo ad—the one that tells potential clients that he's daring, bold and fearless. "Taste the relish to be found in competition in having put forth the best within you," he advises, noting he borrowed the line from a fancied "industrialist" who died in 1967. The ad continues: Because "competitive sports have played an important role in Mr. Haluck's life . . . becoming a trial attorney seemed only natural."

Yeah, sure. Defending the indefensible—pretending OCSD acts were appropriate and Montoya deserved the hatred as well as being fired—is merely a sport played in a courtroom. I'm not suggesting Hutchens and the department don't deserve vigorous legal representation; I'm saying it's long past time to call off the wingtip-shoed pit bull whose bank account grows as he prolongs the game.

Sixteen months ago, a federal jury in Riverside considered Haluck's version of reality espoused endlessly over a period of weeks, then rejected it. Instead, jurors determined that OCSD's treatment amounted to the creation of a hostile job environment for Montoya and, thus, violated the Uniformed Services Employment and Reemployment Rights Act (USERRA), a law that bans anti-military-service discrimination in the workplace. The verdict allows the ex-deputy to collect more than $500,000 in damages, plus legal costs.

But the payouts are on hold. OCSD and Haluck refuse to accept the trial's conclusion. The citizens' panel hadn't been reasonable, they claim in recently filed motions. And they want U.S. District Court Judge Jesus Bernal to admit he botched the case, reverse prior rulings, toss out the verdict and declare Montoya, who now suffers from post-traumatic stress disorder (PTSD), the loser, entitled to zero financial compensation.

This latest offensive is illustrative of the laughable, self-serving groupthink that often emanates from OCSD's Santa Ana headquarters. Despite expert medical testimony accepted by the jury that a persistent, hostile environment caused Montoya's PTSD, Haluck wants to re-litigate the issue. He insists the deputy returned from the Iraq War with obvious signs of the medical condition, therefore the department shouldn't have to pay him for being unemployable nowadays.

That cockamamie stance can't survive a simple question: OCSD management really wants the public to believe it knowingly gave a badge, gun, arrest powers and neighborhood patrol duties for more than four years to a man suffering severe PTSD and trained in advanced sniper skills?

The Haluck defense is steeped in additional questionable reasoning. In a Dec. 31, 2014, filing to Bernal, he argued that Montoya isn't entitled to recover economic damages because even if the harassment occurred, the firing was legitimate, and not the final discriminatory act against a targeted employee. He also claimed the judge officially approved of Montoya's firing as legally justified

In mid-January, however, Bernal corrected the attempt to rewrite history. He noted that the jury made two reasonable findings during the liability stage of the trial: a hostile work environment rendered the ex-deputy unemployable with PTSD and an anti-military animus factored into his firing. Before he finished, he slammed Haluck, writing "importantly, the Court made no decision on the merits of the [Montoya] termination" in pretrial rulings.

"The Court asked the jury to determine whether OCSD had a valid reason for terminating Montoya, and the jury answered in the negative," declared Bernal, who has scheduled a Feb. 23 hearing to attempt to close the case.

Haluck might have better luck opposing the $2.46 million in fees demanded by Montoya lawyer John Kyle of San Diego. A onetime Marine himself, Kyle and his team took the case pro bono and spent nearly 4,200 hours over several years facing an agency that, he says, operates with "arrogance," even for federal judges. They deserve to be paid for their services.

"Few lawyers would have considered taking a case like this against an agency as entrenched as OCSD," Kyle said. "Fewer still would have seen it through to a successful jury verdict. . . . On this motion for fees, the Court should hold OCSD to account for its litigation strategy and tactics as well. They made this litigation as difficult as possible for Sergeant Montoya, just as it made his career impossible once he returned from combat as a decorated war hero. Now the bill comes due for years of sandbagging, stonewalling and generally claiming that this case was too complex, too fact-intensive and too novel to be handled quickly and efficiently."

Haluck hasn't hidden his contempt on this point either.

"OCSD is not the 'intractable,' 'recalcitrant,' 'entrenched' and 'arrogant monster' Mr. Kyle claims it to be," he says.

Using OCSD funds, Haluck hired James P. Schratz, an acclaimed international legal auditor, to study Kyle's fee request and has told Bernal the bills are vague, erroneous and excessive. He wants the costs to be "severely" reduced, in part, because he still thinks he won the case. The rationale? Of Montoya's original eight lawsuit claims, only one made it to the jury and succeeded.

Of course, that argument is on par with the Green Bay Packers pretending they defeated the Seattle Seahawks in January's playoff game because the football team led scoring for three of the four quarters of play before losing.

An attempt to get Haluck to explain his victory dance failed, but to Kyle, his opponent's assertions are a continuation of "tired and specious" arguments.

"Enough is enough," he says.

RSCOTTMOXLEY@OCWEEKLY.COM

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¡ask a mexican!»

» GUSTAVO ARELLANO

DEAR MEXICAN: Can you please explain to me the basis as to why some Chicanos and *mexicanos* get offended when you speak to them in Spanish? As a fellow Chicano, I find it hard to believe that *raza* gets offended by this genuine approach to them. Have you noticed this behavior yourself? That little dirty look that comes when you say "*Hola*" to them makes it hard to even approach. Is this pattern more deeply rooted in the times when speaking Spanish was a shameful act in the U.S.? And to be accepted, many Chicanos were prohibited from speaking Spanish? If the *Reconquista* were to be fulfilled, how would Spanish-speaking Chicanos and non-Spanish-speaking Chicanos get along?

Habla Henry

DEAR HENRY IS SPEAKING: As if Mexicans don't have it hard enough—*narcos* back home, Know Nothings in the States and a Mexican soccer team that probably won't win the FIFA World Cup in our lifetime—comes this conundrum. I get the underlying anger of Chicanos and Mexicans who don't want to speak Spanish; they're upset you don't think they're smart enough to understand English, or are so ashamed of not knowing Spanish that they take it out on you. But the flip side to that is Mexicans who get *enojados* if you address them in English—as if you're supposed to know they don't speak it! Can't *paisas* and *pochos* get along? And the answer is, of course, no. That's why the Mexican always greets everyone, regardless of linguistic ability, with a mariachi cry, the universal language of *chingones*, and then goes from there.

DEAR MEXICAN: I have to do an interview report on Mexican culture, and I need to interview a person who's from Mexico, but I don't know about that culture, even though I'm Mexican myself, but you Mexicans call me a whitewashed Mexican, so I don't think I will have the questions that I will need. So anyways, what good questions should I ask when I do my interview report about Mexican culture or anything about the Mexican things?

Run Ronaldo Run

DEAR WAB: Asking the Mexican about questions to ask Mexicans about Mexicans? How meta! The only real *pregunta* I have for my *raza* that I don't have an answer for is why more of you didn't buy my *Taco USA: How Mexican Food Conquered America*, or how come someone hasn't started a torta chain that'll turn Chipotle into the next Chi-Chi's.

CONFIDENTIAL TO: Know Nothings who are trying to blame the recent measles outbreak on Mexicans—it ain't happening. Studies show that Mexicans are among the most vaccinated people in the United States, whether getting shots here as *chicos* or via those crazy needles our parents and cousins had to undergo back in Mexico that left a giant mark on their arms that resembles a Neolithic-era ceremonial scarring. The *least* vaccinated people in *los Estados Unidos*, on the other hand, are *gabachos*: the Amish, survivalists and suburban moms who lunch on kale. The myth of Mexicans bringing pandemics to kill off *gabachos* is a tool those on the Right tries to use again and again to further their career, but the last guy who tried it? Former CNN host Lou Dobbs—remember him? He's competing against a UHF signal nowadays, and that destiny will happen to all conspiracy-spewing *gabachos* like him—oh, and beautiful half-Mexican grandkids.

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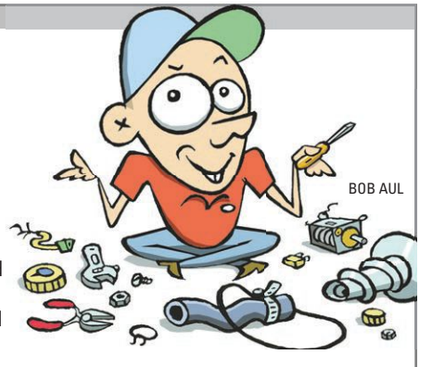

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How to Be a 21st Century Porn Princess

Radio, web coding, real estate and—oh, yeah—sex: just a day in the life of adult-film star Jelena Jensen

BY STEVE LOWERY ALL PHOTOS BY WILLIE T

"BRAD, ARE YOU DOING SOMETHING RIGHT NOW?"

Yes, Brad from Sherman Oaks is doing something right now. You could kind of sense it when he first called in to Jelena Jensen's Sirius XM radio show on Vivid Radio, the broadcasting arm of the adult-entertainment giant. There was the monosyllabic answers he gave that made him sound out of breath.

When Jensen asks him if he'd ever like to receive a sexy photo of a girlfriend along the lines of the boudoir photography done by Jelena's radio guest, Ellen Stagg, Brad gives a breathless "... yeah."

When Ellen asks if he would be thrilled to get one of the photos she shoots, there is a long, *looooong* pause on Brad's end before he replies in a somewhat-tortured staccato, "I would ... definitely ... like ... it," sounding very much like someone who might have a gun pointed at his head—though, given that Jensen is an adult-industry star with a dozen years in the business this month, a mini-conglomerate who does girl-girl, boy-girl (but only with her husband), solo acts, live cam shows, glamour photos, radio shows, TV shows, webcasting, web coding, as well as the fact that she is statuesque and gorgeous, chances are it's Brad who is holding the gun, and as his rapidly increasing breathing suggests, the gun is loaded and ready to discharge.

"Brad, are you doing something right now?" Jensen asks in that way a mother might ask a child with cookie crumbs around his mouth if he had been in the cookie jar—except instead of cookies, the kid is involved in some auto-erotic activities broadcast live internationally on a satellite radio show.

"... Yeah."

"What are you doing?

"... Watching ... one of your videos ... and ... touching myself."

Jensen gives a theatrical gasp before telling Brad he is being "naughty, naughty," but not only is she not surprised, but she had told the folks in the studio to either participate or observe the show to expect as much. Still, Stagg, a friend of many years and one who will be shooting some nude photos of Jensen tomorrow, can't helped but be impressed.

"So, Brad, you're watching the video, talking on the phone *and* touching yourself?"

"... Yeah ..."

"Wow, that's like really multitasking," she says. "I hope you have Bluetooth."

"Brad's good at it," Jensen says.

Brad has called before, and chances are he is a subscriber to Jensen's website (JelenaJensen.com), that he enjoys her live-cam shows, that he follows her on Twitter, and that he may have even bid on pieces of her clothing on her auction site.

In the old days, the glory days of porn in the '80s and '90s, Jensen would have been making the occasional movie, showing up for a well-compensated public appearance and depositing her checks. But those days are gone, swallowed up by the digital age that allows anyone with an Internet connection and a bed, couch, desk, bathroom, subway car, etc. to produce their own content. That means adult entertainers such as Jensen don't so much perform as conduct a very intimate level of customer service, their wares not experienced in usually private settings, customized, niche-oriented, the kind of service that requires constant maintenance and labor.

"It's so different today," says Tori Welles, one of the biggest stars from those glory days, as she waits outside the studio to do her own radio show. "When I had my contract with Vivid, I worked every four to six weeks for two days. I made appearances and would make, like, $15 to $20,000 a week. But the competition wasn't like it is now. It's just different. These girls today work so hard."

And even for someone such as Jensen, who has been working hard ever since she was 15, who worked to pay her way through Chapman University, who worked hard to graduate magna cum laude from Chapman's film school—yes, yes, magna cum laude, let's all just get that one out of our systems—who has worked hard to not only develop her brand in the adult industry, but also at things outside of it including real estate, even someone like that gets tired of working, and today, sitting behind the mic, she looks two exits past exhausted.

In fact, it's certain that the Jelena who appears in the digital clip that Brad is viewing as he makes sweet love to himself looks nothing like the Jelena who is talking to Brad. Digital Jelena has spectacular hair and makeup, is statuesque and glamorous while exuding a kind of middle-class sensuality, if that's a thing.

"She kind of exudes 'the girl next door,'" Ellen says. "She was telling me she was thinking about getting a tattoo a few years ago, but then she thought her fans liked her because she's natural and decided she couldn't do it, her fans wouldn't like it."

Radio Jelena is light on makeup and glamour and is dressed as if she were any Southern California woman in jeans and a shirt. Beautiful? Yes, very. But not exuding sex as work. She is working. She is always working.

"All right, Brad, let's see how much you can really multitask and focus," she says.

"... Okay ..."

"We're gonna do a countdown. Are you ready for this, Brad?"

"... Yes ... I'm ready ..."

"All right, Brad, you gotta hold it till 10," she says, then suddenly pauses. "Er, I mean until I get to one. See, I'm having problems," she says, her voice quickly switching from sultry to staggered, acknowledging how tired she is. "Sorry, Brad."

Brad doesn't seem to mind at all.

"See, it's a count*down*, Jelena, not a count up," Ellen says.

She begins again. "All right, Brad ... 10 ... nine ..."

"... Oh, Jelena ..." says Brad, whose voice crosses a nexus of excruciating pleasure and wonderful pain. Brad is in the zone. And for anyone who has ever been in the zone, even if they only visited for a minute this morning before having to bang out a story on deadline, the zone is a very good place to be.

"... eight ..."

Jensen is in the zone, too. The zone she has occupied the majority of her life, the zone she would one day like to leave, then again, probably never will, because it's the zone where she seems, like it or not, to be her truest form of herself.

"... Oh, oh, Jelena!"

She's working.

"... SEVEN ... SIX ..."

"Yes!"

"Not yet, Brad!"

Brad does as he is told. Whether Jensen likes being in control is up for debate, but the fact is when you come from a background such as hers, one that began with a touch of chaos, you can either submit to the chaos or live a life directly opposed to it.

Her parents were club kids, "groupies," who inhabited the Sunset Strip of the late 1970s and early '80s and met at the Rainbow Bar. As happens with young people, Jensen's mother became pregnant, the couple married, and soon followed a few years of tumult, with Jensen living parts of her living with either her parents, her father or paternal grandparents in the likes of Lynwood; Bell Gardens; Alhambra; Battle Ground, Washington; and, finally, with her grandparents in San Dimas.

When people hear her story and rue that she was raised without parents, Jensen quickly corrects them, saying her parents were Ken, a retired truck driver, and Erica, a housewife who had raised four boys, offering as proof of how close her relationship was with those two that when each passed, it was Jensen, not the boys, who ended up with their ashes.

Erica, who had grown up in Nazi Germany, taught her granddaughter a perseverance and determination that said to do otherwise was to die. In the town where Erica grew up, there was a river that, during World War II, became a regular site for townsfolk to kill themselves. Once, with her family suffering from illness and hunger, Erica's mother—Jelena's great-grandmother—said she was ready for the two of them to jump in the river. Erica refused and survived, though she would remain petrified of water for the rest of her life.

As much as she admired her grandmother, it was her grandfather with whom she was "inseparable." It was Ken who taught her the value of work and how hard one had to work. By 15, she was working

CONTINUED ON PAGE 10 »

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How to Be a 21st Century Porn Princess

FROM PAGE 9

at a shotgun range in Duarte while also volunteering to produce television shows on local cable access. That experience brought her to Chapman, where she made up the difference in tuition that grants and loans didn't cover by working in a coffee joint at South Coast Plaza.

"I knew no one else was going to do it for me, so I would have to do it myself," she says. "It pissed me off sometimes when I would see all the rich kids at Chapman. And then when I was at the mall, a bunch of people who worked there acted like they had money. I was like, 'You work *retail*.'"

As was always the case, she rose swiftly in each job. After six months at the coffee place, she was made a shift manager, though she was only 18. When she went to work for a company that shipped DVDs—"at the last minute, they told me it was for porn and asked if I had a problem with that. I said no"—she soon ascended to become product and marketing manager, which necessitated her attending trade shows where photographers and directors saw her. Soon enough, she had become her own Lifetime movie: College Girl/Pinup Girl.

As the plot demands, Jensen thought she would only do a bit of nude modeling until she was out of school and her loans were paid off. But the gigs kept coming, better-paying ones with better photographers such as Suze Randall and scene mates such as Aria Giovanni, who grew up in Orange County and would eventually become her best friend.

Then she found herself doing softcore adult movies. Ever watchful, she paid attention to how the business worked and reasoned that she could be making a whole lot more producing content for herself and her website than producing it for others, So, nearly seven years into her adult career, she decided to take control of things.

"I could see that the business had changed," she says. "I took over and relaunched my website with this big marketing push that I was going to do boy-girl for the first time and the only way to see it was live on my website. My thought process was that if I just upload a video, it's just going to get stolen, but if I do a web event, people would have to join my site at, like, $30 each."

She did interviews and produced press releases, drumming up interest for the 2009 event. It worked; on just the day of and day before her performance, more than 700 people subscribed to her site. Then came the shoot itself, done in her house with her now-husband Matt Erickson, the only person with whom she will perform boy-girl scenes.

"I was so busy with everything leading up to that," she says, "that it was only at that moment, you know, right when I was about to put it in my mouth that, in my head, I was thinking, 'Here goes nothing. This is changing everything forever.'"

"...FIVE..."

"... oh, oh ..."

"Hold it in, Brad. Hold it in."

[*The whimpering of a thousand blue balls.*]

"... four ... three ..."

"... Yeeeeeaaa ..."

In fact, things did change. Ironically, right about the time that Jensen made her first foray into hardcore porn, the business as a whole experienced a tidal shift.

"Back in the early 2000s, the video side of the business still looked at the Internet as kind of the bastard child of the industry," says Erickson, a 20-year veteran of the business having worked as a producer and performer as well as for Playboy. "We were still making good money. But around 2004, the video guys started saying, 'Uh, we need to pay attention to the Internet.' From there, it just grew exponentially."

Like a mushroom cloud. In less than 10 years, the rise of Internet porn, most of it viewed as pirated content, devastated the industry. In a matter of just a few years, DVD sales plummeted 50 percent. Porn actor and producer Dave Cummings—of *Kneepad Nymphos*, among others—told the *Huffington Post* in 2013 that he estimated about "80 percent of the companies that were around five years ago either don't exist or are hanging on by a thread."

The drop in sales and failure of businesses was jumped on as proof that even

IT'S A TIE!

the porn industry was not recession-proof. But the truth was much more likely that porn was as popular as ever—people had simply found a way to not pay for it. Professionally shot scenes—ones that used professional performers, camera operators, makeup and hair artists, etc.—were almost immediately pirated to free sites such as Pornhub or XHamster or YouPorn or SpankWire or RedTube or Tube8 or YouJizz or, well . . .

The sites refer to themselves as a video-sharing service, though money is not being shared with the people producing most of the content.

There had been a time when the Internet could have been everyone's best friend. A time when there was plenty of content online, and it was content that had to be paid for. It was during this time that Jenna Jameson became the biggest porn star perhaps ever, in no small part thanks to her ClubJenna.

"All the big money was made on the Internet in the first six years," says adult-industry legend Nina Hartley. "That's when people had to have memberships. But the porn bubble has popped. It's become wallpaper. Up until the Internet, porn was special—you had to leave the house to go get it. You had to want it. It's so easy now it's become wallpaper."

It's become nearly as easy to become a performer. The popularity of reality porn as well as the ability for practically anyone with laptop to become their own producer has meant a glut of performers flooding the market and driving down the fees performers are paid.

"I'm friends with [adult performer] Charlotte Stokely," Stagg says. "She told me that 10 years ago, she did a gangbang and was paid $1,000 to show up and $1,000 for each guy. She said now girls are doing that same gangbang for $800 total."

If the scenario of a glut of content easily accessible for free online sounds familiar, you need only look as far as the music industry. Like so many musicians, Jensen, who makes a point of saying she always pays for her music online, saw that the only way to make money with content was to offer as much as possible live. Live-cam performances on her site are one-time events and, as with a live concert, are immune to being pirated in real-time. We think.

It has also moved Jensen to make sure she was diversified enough. She bought property. She saved money by controlling her own website, doing everything on it including coding, which she taught herself—"I can research anything." She also manages the website of several other adults stars, coding and all.

She jumped full force into the world of online auctions, an industry that got its first big bump in 1999 when porn star Houston, who holds the record for a single-day gangbang of 620 men, sold the trimmings of her surgically repaired labia for a reported $50,000. Jensen has nothing remotely in that neighborhood—a recent offering of a tank top, yellow bra, shorts and tube socks was going for a minimum bid of $63—but dutifully soldiers on with actual content and promoting it on social media.

Still, you can see a longing in her eyes, hear it in her sighs as she listens to Welles describe how things use to be.

"When I worked for [Vivid] studio, I was under contract, and I got paid every month," Welles says as Jelena slowly shakes her head. "They did marketing, all I had to do was set up at the set. My Dr. Peppers, my cigarettes were all laid out for me, and there was awesome food. They would book me for two days, two scenes and a girl-girl, and then I wouldn't do anything for a month."

This elicits Brad-like moans.

"And then you would get hired just to go to an adult store, you know, like, in the Midwest, and it would be snowing outside, and they would still be lined up around the building, just waiting for you to sign things. They had to come to us. We weren't doing selfies. We still had some kind of mystique."

Indeed, now women such as Jensen are as much providers as performers. They are not allowed to think in terms of faceless masses, but rather must serve each customer, each subscriber at a time. That means building strong bonds with the Brads of the world, but it also means having to get very close, perhaps intimate, in the customers' mind, an area that can tumble over into the dangerous for the performer.

For that reason, Jensen gives out almost no information about herself. Her mail is not delivered to her home; her car is not registered to her house.

"The problem is they see us so intimately that they think they really know us. I know girls who go home, and there

» CONTINUED ON PAGE 12

How to Be a 21st Century Porn Princess FROM PAGE 11

are guys there waiting for them. That's why I'm so protective of things in my life."

Then again, one of the things she was protective of was her dogs. But, when one of them swallowed a dish towel and needed surgery and medical treatment to the tune of tens of thousands of dollars, Jensen appealed to her followers with the names of her dogs, and she was soon given enough money to have her dog make a full recovery after a stay of more than a week in doggie ICU.

"The Internet is such a double-edged sword, I don't know whether to love it or hate it," Hartley says, echoing many in the industry, including Jensen. "For every person that says it's horrible, there's another who says it saved their life.

"Still, if it could be uninvented, that probably would be better."

"...TWO..."

"... oh, Jelena ..."

"Better make me proud, Brad ... ONE!"

"Oooooh, Jelena, oooh, oooh, oooh ..."

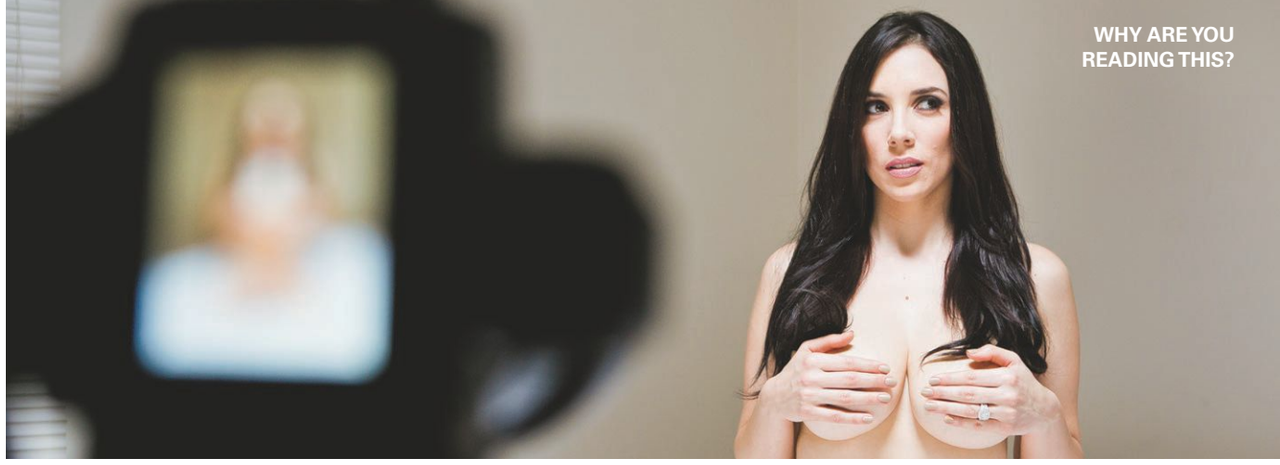
"I'm so impressed, Brad!"

"Oooooh, ooooh, oooh ..."

"Brad? Is it getting everywhere?

"Ooooh, oooh, oooh ..."

"Brad, thank you so much for calling in, and I'm so glad you waited for one."



"Ooooh, thank you, Jelena, oooh, thank you, thank ..."

And that is Brad from Sherman Oaks.

Jensen and Stagg carry on to finish the rest of the show, and then head back to Jensen and her husband's home for some dinner. Jensen looks happy that the day is done—though, for her, "done" is a relative term.

"You know, she's exhausted, but I can tell you, before we eat, she is going to feed her dogs—she does it four times a day," Stagg says. "It's better for their metabolism, so she does this whole thing where she heats up the water, and then makes this soup kind of thing, and then puts some food in, and then there's this thing she says to the dogs, and they can't eat until she says it. That would be a lot to do once a day. *Four times* ..."

Jensen laughs when people bring up what she calls her "OCD," her care of her dogs, the way she demands the laundry be done, her edict that no one, NO ONE, be allowed to load the dishwasher because only she knows the perfect, *Tetris*-like way to get maximum cleanliness and water conservation from each load.

"We do live in California; there *is* a drought ..."

A dozen years ago, when she told her grandfather she was thinking about doing softcore porn, he stunned her by replying matter-of-factly, "If you're going to do any of the harder stuff, just be careful." Work was work, and, as he always told her, it was the only way to get whatever she desired, whether it was a car, a college diploma or her good name—which, of course, isn't her actual name. Jelena Jensen is not her real name. She doesn't give out her real name. To anyone.

"... just be careful."

Whatever people think of her, they must allow she lives by a code that asks for nothing but the opportunity to work and that the worker is worthy of their labor, worthy of getting paid.

"If I want a Bentley, does it mean I just walk up and steal it? You need to earn what you want, and you need to pay for what you get, whether it's your car or your porn," she says. "I'm big on that."

And then Jensen climbs into her car—not a Bentley, but a nice one she paid for years ago—and, smiling through a yawn, with Stagg planted in the passenger seat, she pulls out of the underground parking garage, soon to be enveloped in a night that never ends, not with the dogs and the Internet needing to be fed.

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[NIGHTLIFE]

Fish Are Friends, Too

Night Dive

The Aquarium of the Pacific exposes visitors to wild marine life nearly every day, but imagine what those sea creatures are doing at night! The Night Dive gives ocean-lovers a chance to catch a glimpse of their favorite saltwater inhabitants after the sun has set—and offers cocktails and entertainment, to boot. The event is geared toward an 18-and-older crowd, featuring drag performances lead by Jewels Long Beach, live music, DJs and a cocktail bar (available to those guests 21 and older with ID). Guest speaker Milena Acosta was enlisted to discuss odd couples of the sea, including gender-bending fish and other undersea marvels. The night will also feature an interactive art station, courtesy of the Museum of Latin American Art and food trucks.

Night Dive at the Aquarium of the Pacific, 100 Aquarium Way, Long Beach, (562) 590-3100; www.aquariumofpacific.org. 7 p.m. $14.95; free for aquarium members. 18+. RSVP required. —HEIDI DARBY

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[CONCERT]

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Love Affair

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Hot 92.3 Presents Love Affair at Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; www.hondacenter.com. 8:30 p.m. $27-$75. —AIMEE MURILLO

sat/02/14

[BURLESQUE]

NAUGHTY AND NICE

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Va! Va! Voom! Burlesque & Variety Show at the Copper Door, 225 N. Broadway, Santa Ana, (714) 543-3813; thecopperdoorbar.com. 6 & 8:30 p.m. $15-$30. 21+. —AIMEE MURILLO

[THEATER]

Time of Your Life

Dirty Dancing: The Classic Story On Stage

Though no mortal man can adequately re-create the magical hip gyrations of Patrick Swayze in *Dirty Dancing*, actor/dancer Samuel Pergande, who stars as Johnny Castle in this musical rendition, does a pretty damn good job at trying. Written by the original film's screenwriter, Eleanor Bergstein, *Dirty Dancing: The Classic Story On Stage* began as an eight-week workshop back in 2001—and much like the iconic 1987 dance-romance, it captured hearts around the world. The show has gone on feverishly successful runs in Australia, New Zealand, Germany, England and more—and now skips across the water for a North American tour. Filled with all the familiar music, scandal, tight pants, watermelon carrying and one-liners about where Baby sits, this production is in town for a limited run only. Don't miss it.

Dirty Dancing: The Classic Story On Stage at the Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 2 & 7:30 p.m.; also Fri. & Sun. $39-$119. —ERIN DEWITT

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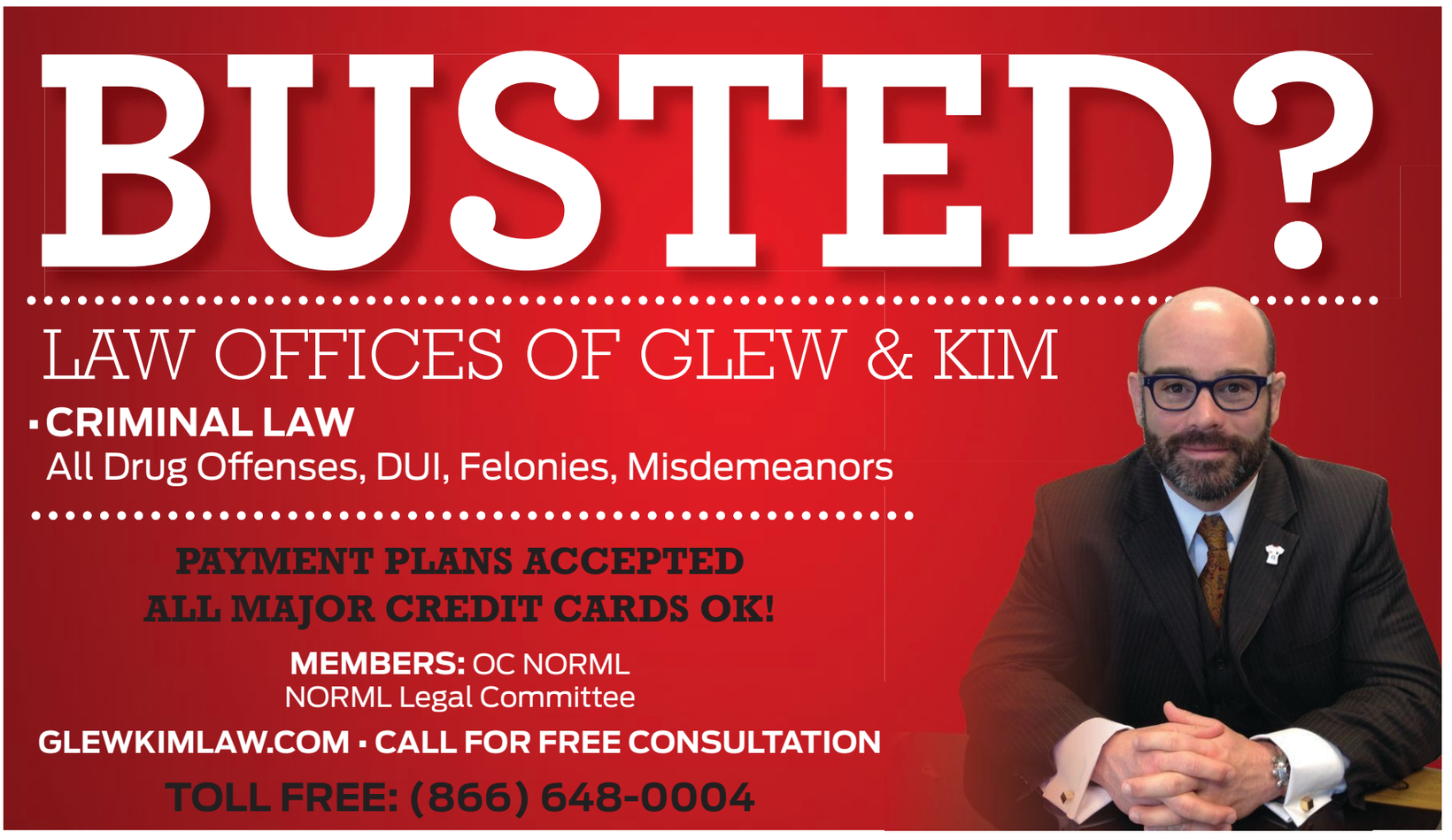
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UPCOMING SHOWS

4/19 SPENCER DAY
4/24 AL DI MEOLA
4/25 LOS RIOS ROCK SCHOOL
4/26 ROD PIAZZA
5/1 MICHAEL SCHENKER
5/9 BEATLES vs STONES - A MUSICAL SHOOT OUT
5/16 QUEEN NATION
5/22 PAT TRAVERS / ERIC GALES
5/29 THE DAN BAND
5/31 XAVIER RUDD
6/5 THE TUBES
6/26 THE FIXX
7/3 JOHN MAYALL
7/10 WALTER TROUT
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sun/02/15

[THEATER]

Yo Ho, Yo Ho!

Treasure Island

Your trans-Atlantic virtual front-row seat in London's National Theater this month takes you to a musty tavern on the English coast, then a tropical island—all by way of cinema in Irvine. Robert Louis Stevenson's classic *Treasure Island*, probably the most imitated and parodied if enduring of piratical tales—peg-legged seafaring man, map marked with an X—is the best of coming-of-age adventure stories, so attractive that we all reach for our muskets and parrots and hope to find buried treasure, boys and girls alike. And now you can join the crew of heartless hearties and hero Jim Hawkins drinking too much rum at the Admiral Benbow as they inhabit that iconic locale in this updated version by British actors performing live on a faraway, if gorgeous, stage and having loads of fun in this gentle, action-packed yarrrrrn.

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NTLive presents *Treasure Island* at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 2 p.m. $15. —ANDREW TONKOVICH

[FILM]

MUSIC FOR YOUR EYES

La Jetée/Breathless Live Re-Score

BeatTheatre events add a new dimension to films you probably already love—and to paraphrase one R. Serling, that new dimension is sound. This time, Godard's *Breathless* gets its live audio re-imagining courtesy of members of the Rootnote Collective, which includes Alpha Pup's jazzy signee Elusive and Beat Theatre alum Josh Jetson. But let's take a moment here to focus on the opening act: Let's Drive to Alaska's re-scoring of Chris Marker's haunting sci-fi short *La Jetée*. Best known as the loose inspiration for Gilliam's *12 Monkeys*, *La Jetée* is a revelation—like discovering the original song behind the cover version you already loved. Let's Drive to Alaska's nimble atmospheric post-rock should make for a natural complement.

BeatTheatre presents: *La Jetée/Breathless* Live Re-Score with Let's Drive to Alaska and Rootnote Collective at the Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org. 7:30 p.m. $12-$15. —CHRIS ZIEGLER

mon/02/16

[CONCERT]

Over the Moon

Gothic Tropic and Thee Commons

The stars are aligning to bring together two sonically varied bands under one roof to play tonight's Moon Block Party show at the Continental Room. Gothic Tropic bops along to an upbeat, indie-pop groove reminiscent of early '90s alternative, with Cecilia Delia Peruti's lo-fi vocals filling in a psychedelic sound. Their four-song EP *Awesome Problems* bursts with playful energy, and despite the limited amount of music available online, songs such as "Flesh Dance" and "Kitty Baby" bring an undeniable cheekiness and a lasting impression. Thee Commons, on the other hand, break free of the mold of 1950s swing music by adding cumbia, rock and jazz into the mix. Out of Los Angeles, this group brings a multicultural flavor probably best enjoyed with a beer—and a dancing partner.

Moon Block Party presents: Gothic Tropic and Thee Commons at the Continental Room, 115 W. Santa Fe, Fullerton, (714) 526-4529; continentalroomoc.com. 9 p.m. Free. 21+. —AIMEE MURILLO

tue/02/17

[CLUB]

International House of Party

Kolombo, Jimbo James and Josh Billings

It's not even humpday, but Focus OC is so ready to take over the nightlife scene tonight with its weekly party at Tapas in Newport Beach. Bringing global house music to the neighborhood since 2003, Focus OC supplies the bangers tonight with special guest DJ Kolombo. Hailing from Belgium, Olivier Grégoire, a.k.a. Kolombo, has deejayed extensively around the world, bringing to each place his own style of producing house, EDM and disco music; when he's not performing or touring, he's busy running his own music label, Loulou Records. The bespectacled, bald music veteran will be joined tonight by Focus OC resident and founder Josh Billings and Music Is 4 Lovers site founder Jimbo James.

Focus presents Kolombo, Jimbo James and Josh Billings at Tapas Flavors of Spain, 4253 Martingale Way, Newport Beach, (949) 756-8194; www.focus-oc.com. 10:30 p.m. $5 before 8 p.m. with RSVP; $8 after; $10 otherwise. 18+. —AIMEE MURILLO

wed/02/18

[NIGHTLIFE]

Raise a Glass

Proof Bar's Ninth Anniversary

One of our favorite venues to find local talent in the county, Proof Bar celebrates another odd-number-year milestone with a spectacular anniversary party to top all previous shindigs. Smack-dab in the middle of the Artists Village, Proof has brought in local garage, punk and electronic music talent to sip stiff drinks to on any given weeknight during the past nine years. But tonight, expect the live entertainment to include hip-hop producer/Wu-Tang collaborator and affiliate Supreme I-Self, who performs selections from his upcoming *Supreme Life Vol. 1* album. On deck to join him are his West Coast Killa Beez: Shaddow, Ill Dose and Spaceman. Most important, look forward to seeing old friends as you relive memories at this beloved dive bar, then get ready to make some new ones.

Proof Bar's Ninth Anniversary at Proof Bar, 215 N. Broadway, Santa Ana, (714) 953-2660; proofbar.com. 8 p.m. Free, but RSVP required. 21+. —AIMEE MURILLO

[CONCERT]

THE SHOW MUST GO OFF

Reel Big Fish and Less Than Jake

While many bands from the late 1990s have fallen by the wayside, ska veterans Reel Big Fish and LessThan Jake have managed to endure. Both of these outfits scored big hits as ska emerged on rock radio as an alternative to grunge. If not for Reel Big Fish hit "Sell Out" and their cover of a-ha's "Take on Me," then LessThan Jake may not have had the chance to score big with "She's Gonna Break Soon" and "The Science of SellingYourself Short" at the beginning of the 2000s.The two bands have embraced their rich past by going on tour together. Far from a nostalgia act, both bands retain a devoted following that allows them to play their catchy brand of ska on a regular basis, which is more than their contemporaries can say.

Reel Big Fish and LessThan Jake at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com. 7:30 p.m. $22.50. —DANIEL KOHN

thu/02/19

[ART]

Rebel Grrrls

'Alien She'

Women around the world heard the sounds of revolution when the Riot Grrrl movement emerged in the early 1990s, sprouting from third-wave feminism and punk rock with a DIY aesthetic, resulting in a wild, creative outpouring of fanzines, political rallies and music to counter the rampant racism, sexism and other "societal ills." The exhibit "Alien She" brings the early Riot Grrrl period to the forefront with a showcase of archived materials, including band posters, zines and photographs, as well as newer contemporary artworks by feminist artists Ginger Brooks Takahashi, Tammy Rae Carland, Miranda July and more. While Riot Grrrl has raged on and expanded in the past 20 years, "Alien She" takes a look at the past, likely inspiring women in the present.

"Alien She" at Orange County Museum of Art, 850 San Clemente Dr., Newport Beach, (949) 759-1122; www.ocma.net. 11 a.m. Through May 24. $7.50-$10; free for museum members. —AIMEE MURILLO

[FILM]

For the Birds

On the Wing, On the Hoof

Silent movies were never really silent, and while some transfers over the years have added music, there's nothing like hearing LIVE music at your antiquated cinema. Pianist Michael Mortilla agrees and accompanies a quadruple-bill of silent classics, including two fowl-themed shorts, *Voice of the Nightingale*, a handpainted live-action from 1925, and a 1927 Max Davidson two-reeler, *Call of the Cuckoo*, featuring an early teaming of Laurel and Hardy. Also showing are two "hoofy" titles: Buster Keaton's *The Goat* from 1921 and the 1926 Charley Chase romantic comedy, *Mighty Like a Moose*.

On the Wing, On the Hoof: Silent Films With Live Music at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595; themuck.org. 7:30 p.m. $12.50-$25. —SR DAVIES

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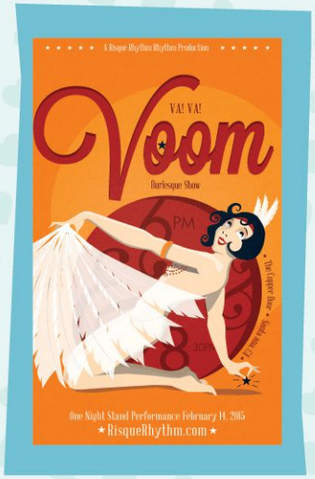

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DUSTIN AMES

OC's Newest Great Burger

How a Little India restaurateur has reinvented steamed hams in Mission Viejo

BY EDWIN GOEI

At first, Rockfire Grill is discombobulating. The music is reggae; the food is American; and the owner is originally from Mumbai and also owns the Tangy Tomato, a Chinese Indian restaurant in Artesia's Little India. That Raj Syal now makes burgers tucked into flatbreads he bakes to order in a leafy Mission Viejo strip mall frequented by suburban soccer moms can be explained in one word: "freshness."

It seems to be his axiom, his mission statement, the one idea that drives him and his business forward, as well as why he left the day-to-day operations of Tangy Tomato to a partner and is refocusing his efforts on this concept he built from scratch. It's simple, he says to me: Bake the bread to order and serve everything fresh, and they will come.

Syal is on to something. Seats are hard to snag on weekend nights. And the woman who was in line in front of me one evening was obviously a repeat customer who'd now brought two friends along. "Try any of the burgers," she tells them. "They're great!"

She's right. They *are* great. Sink your teeth into the base-model cheeseburger Syal sells for $5, and it bursts juice and sauce. The beef is twice as thick as In-N-Out's, charred in the right places, and also wonderfully misshapen, as though someone in the back formed the patties by hand just moments earlier. Fancy salad greens, tomatoes, grilled onions, mayo, mustard and ketchup are embraced along with the meat by the clamshell of a two-fisted flatbread with the same profile as those pork belly buns New York's Momofuku made famous. And it turns out this shape is actually perfectly suited to catch all the escaping burger juices.

But it's the flavor, texture and immediacy of the baked-to-order bread that makes Rockfire Grill's burgers so compelling. The outer surface is crusty, browned and still hot to the touch. When you bite into it, the crunch reminds you of a fresh-out-of-the-oven ciabatta. Beneath the crust, it's pillowy and soft. Because Syal is Indian, most people assume the bread is naan. "It's not naan; it's focaccia," he says—but I'm not sure it's quite that either.

There is, however, a slightly leavened quality and airiness here—something that's more pronounced in the discs he calls "Stuffed Focaccias," which he bakes to puffiness with chicken and mozzarella sandwiched in between two layers of dough. The most popular of these has barbecue sauce swirled in spirals over the top (along with a mess of greens and red onions it doesn't need), the whole thing already cut into wedges. When I ate one, it was as though I was biting into a helium-puffed quasi-quesadilla—or perhaps a lighter version of Costco's Chicken Bakes. Whatever it was, I found it best treated as though it were a table-passed appetizer, especially because it comes with a side of Syal's shareable homemade potato chips, which are so thick, greaseless and golden they're reason enough to come to Rockfire.

Another reason: the pizzas. Oblong and using the same mother dough as the rest of his creations, Syal makes pies with a soft-crispy crust that rivals the Mozzas of the world without even really trying. "The New Yorker" is essentially for meat lovers, chock-full of pepperoni, salami and sausage. But what makes it easily one of the best pizzas in South County is that it's served so hot the cheese and sauce scalds if you don't blow on it for the better part of a minute.

The rest of the menu plays to what people who go for pizzas and burgers want in a restaurant that serves pizzas and burgers. He offers very serviceable Buffalo wings, fried in a light batter, then brought out in an edible bowl made of wonton skin with a few celery and carrot sticks, plus a thimble of ranch to dip it all in. If you're an observant Hindu, there's a pizza with just roasted veggies, a veggie burger made with the same bread, and thick fries covered in some sort of spicy coating served with squirt bottles of homemade aioli. No one, however, should order Rockfire Grill's kebabs, which are not only out-of-place, but also more expensive than they should be.

Rockfire Grill's typical customer probably hasn't been to Little India, but the excellent mango panna cotta is actually a transplant from Tango Tomato, where it's called a "soufflé." In fact, it's more likely customers would recognize Rockfire Grill from its original location in San Diego. Syal moved it from there to Mission Viejo last fall and now plans to open another Rockfire in the Tustin/Santa Ana area. And I know that when he does build it, they will come.

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HOLE IN THE WALL
» GUSTAVO ARELLANO

Deep Dish Mexi

PIZZA DEL PERRO NEGRO
2233 W. Balboa Blvd., Ste. 102, Newport Beach, (949) 873-5190; www.perronegropizza.com.

It takes a ballsy person to open a pizzeria on the Balboa Peninsula, where a good slice of pie has always been just a drunken stumble away. But to open a *Mexican* pizzeria? That's an idea so seemingly crazy it *has* to work.

That must be the thinking behind the opening of the first American outpost for Pizza del Perro Negro, a Mexican chain with locations in Guadalajara, Cancún, and the *muy muy* Mexico City Coyoacán and Roma neighborhoods. A place such as this wouldn't work anywhere else in OC, where everyone's idea of what a Mexican and Mexican food is will never shift beyond wab status (and in SanTana, all the Mexicans want Little Caesar's and Pizza Hut, anyways). But on the Peninsula, where the surfers and retirees love Mexican food as much as they love pizzas, Pizza del Perro Negro has a fighting chance by just existing. For one, it serves deep-dish pizza, a tradition sorely lacking in Newps. The crust is fluffy, toasted to the right crunch; the sauce and cheese offer comfort akin to a text from *mami*. Best yet, though, are combos that Mexican pizza giants La Pizza Loca and Pizza Patrón could only dream of offering.

Consider the Chile Relleno pizza, featuring an honest-to-goodness poblano baked on top of the deep-dish pie, cheese on cheese unifying in the greatest tag team since the Hart Foundation. Even better is the carnitas pizza—the shredded pork is worthy of a mulita—which pales only to the Cannibal: cochinita pibil, pickled red onions and habaneros. There are about 10 of these Mexified creations—Pizza del Perro Negro's offerings will not only become a surfer/stoner obsession within weeks, but would also convince even the most strident Aztlanista to brave Balboa. And while you can order full pizzas, your better bet is going with the Monster Slices, which in reality are personal-sized beauties that are a steal at five bucks apiece.

The place has been open only a couple of weeks, so Pizza del Perro Negro's opening-day jitters still haven't disappeared—when I went, there weren't any bags for my to-go order. All forgivable, especially when presented with a disc of chilaquiles snuggled in between layers of cheese—nothing else matters, NOTHING.

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Pho Bac Ky's $4.99 bowl of pho is probably not the cheapest meal you could have in Tustin, but it sure seems as if it is. The stenciled sign on the window that says, "$4.99 + tax for Pho (Rare Steak or Brisket) or Rice with BBQ Chicken" has been there forever. A few years ago, the going rate was actually a dollar less. But even at $4.99, it's such a bargain that you'd have to troll the back alleys of Little Saigon to find a better one. And it's not some sort of happy hour deal, either.

The price is offered for dinner on weekdays (from 3 p.m. to 9 p.m.) and all day on the weekends, which is when you want to eat it anyway. The pho is everything you need and expect of a $5 bowl of noodles in soup. The anise-scented broth scalds; there's enough meat to drip Sriracha on; and after you finish slurping the miles and miles of noodles, you realize how much more satisfying it is than other things you can eat for $5. Subway's footlongs? Pshaw!

When you look around, you notice you're not the only soul who thinks so. Korean families, Vietnamese families, Mexican families—everybody is eating the same meal, which goes to prove that if the comforts of pho is becoming more universally known, cheap pho is even more so.

PHO BAC KY
14207 Red Hill Ave., Tustin, (714) 573-1298.

DRINKOFTHEWEEK
» ANNE MARIE PANORINGAN

Bloody Mary Cart at Fig & Olive

We suspect most folks actually rise for brunch because it's the legit daytime meal for boozin'. Orange juice in your champagne? Sure, but seasoned pros always go for the bloody Mary. The problem with the drink, though, is that every restaurant interprets it differently, leading to wins in some places, face-plants in others.

Fortunately, the fancy mix masters at Fashion Island's Fig & Olive have got you covered. A mobile bloody Mary station will now cart over upon request, ready for action.

THE DRINK

"Do you like it spicy?" asked the manager in a noticeably French accent. After I responded in the affirmative, he went to work: Belvedere vodka, Peligroso tequila and Tanqueray gin were part of his arsenal.

ANNE MARIE PANORINGAN

Depending on his mood, you may end up with a Bloody Maria—tequila, Sriracha, diced jalapeños, lime juice, chile salt on the rim and an olive finish. If that's not your fancy, ask the server to pour from carafes of orange or grapefruit juices. Our second round included a celery salt rim, sliced cherry tomatoes and cornichons. The wine glass is a nice touch, but proceed cautiously when taking a swig.

It's completely made to your liking, making this bloody Mary a winner in our book.

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UNIVERSAL PICTURES

Fifty Shades of LOL

In this adaptation of E.L. James' erotic novel, the sex is good, but the comedy is better

BY AMY NICHOLSON

Even fans of *Fifty Shades of Grey* admit the book is a literary atrocity. Novelist E.L. James' erotic reveries read like the rantings of a drunk yokel—less "His firm hands cupped my breasts" and more "Holy crap! He's touching my boobs!" The story is simple: 21-year-old virgin Anastasia Steele is offered an opening to be cold-hearted tycoon Christian Grey's sex slave. Before they sign a contract—an actual legal document with addendum for buttplugs—they test the merchandise and each other's emotional and physical limits. The smartest decision director Sam Taylor-Johnson made when adapting the novel for the screen was to throw out half of it, especially her ingénue Steele's "inner goddess," a split personality that appears halfway through the book to grant the prudish college senior permission to screw the hell out of the hot rich guy. To get to the sex stuff, readers had to suffer through lines such as "My inner goddess is dancing the merengue."

Onscreen, Taylor-Johnson and leads Jamie Dornan and Dakota Johnson seem embarrassed by the source material, as though it's an old high-school friend they're forced to invite along to a fancy dinner. They're fine with the tits; it's their middlebrow creator they'd rather cover up. The film strips *Fifty Shades of Grey* to its essentials: a confident man, an awkward girl, and a red room rimmed with leather handcuffs. From there, Taylor-Johnson rebuilds. She constructs an erotic dramedy that takes its romance seriously even as it admits that Christian Grey's very existence is absurd.

Grey is physically perfect, unfathomably rich and inexplicably obsessed with the guileless Steele, who, per rom-com tradition, first greets him while literally tripping over her own feet. Dornan plays him deadpan, his eyes as cold and appraising as those of a shark debating the fleshiest part to bite. Early on, asked about his hobbies, he replies, "I enjoy various physical pursuits." He never laughs, even at his own entendres, but we're allowed to laugh at him—even though Dornan seems so uncomfortable it's unclear if he's in on the joke.

Steele was deliberately written as a blank—a cheap xerox of *Twilight*'s Bella Swan, herself a thin audience surrogate. Dakota Johnson breathes life into her in tiny motions: the way she leans in to Grey's neck or dances like a fool to Frank Sinatra. Her Anastasia lives in the real world—a place where Christian Greys are unicorns. Every time she looks at him, we see her wonder, "Who the hell is this guy—and why *me*?" She's a fantastic comedian with a voice that sounds as if there's a feather duster lodged in her throat. When Grey growls that they can't fuck until he has her written consent, Johnson pauses, then croaks, "What?!" Johnson's Anastasia sees the lunacy of her situation. The only thing Johnson can't pull off is her character's over-dramatic name—she introduces herself as Anastasia Steele as if she's apologizing.

The irony of *Fifty Shades* is that Anastasia isn't passive. She's a power bottom. In the book, her resistance comes from being a stubborn prude. Here, Johnson finds a slyer twist: Anastasia can say no to Grey because she's not afraid of losing something she never expected to own, like a gambler on a winning streak.

Taylor-Johnson has a shrewd understanding of what turns women on. Take Christian's toys, all made of leather, fur, brass and feathers, which line his sex lair like the accessories rack at Gucci. It works both as a display of wealth and skill—only a connoisseur would need four different foxtails—and as a tangible fantasy in which we can imagine the weight and touch of every whip. She favors tactile close-ups that activate the senses: Dornan's knuckles gripping a desk, Johnson's lips nibbling a pencil, and four shots of him clicking her into a seatbelt before they zoom off in a private plane. Every shot is a subliminal suggestion, from the smooth parting of an elevator door to a quick insertion of Anastasia, at her job at a hardware store, coiling several feet of rope. The electric thrill of their first bedroom scene isn't Grey stripping off his shirt, but how he lunges onto the mattress and, without warning or apology, bites into Anastasia's toast.

Taylor-Johnson isn't apologizing either for shooting a sex-positive movie in which the woman doesn't end up dead. (Ahem, *Basic Instinct* and *Body of Evidence*.) But James' *Fifty Shades* trilogy is at heart puritanical. The books are credited with introducing dissatisfied women to bondage. Yet the thrust of the series isn't Christian Grey awakening Anastasia to the pleasures of submission—instead, it's her convincing him that his sexual wants are wrong. She may temporarily thrill as he spanks her over his knee, but the book-three climax is a wedding and a baby. The series savors kink and stigmatizes it, implying Grey's only into BDSM because an older woman stole his virginity at 15 and his mother was a crack whore. Confesses Grey, "I'm 50 shades of fucked-up."

It's too bad Taylor-Johnson can't give these insults a suspicious side-eye. She must mouth them as gospel, since his Mrs. Robinson-like backstory villain factors into the sequels. As a result, the book and the film punish their fans. Yes, this naughty stuff is hot—but if you like it too much, you're sick.

Instead, to James, the real aphrodisiac is that this billionaire bachelor grovels for attention from a schoolgirl who bends him to her vanilla will by offering and withholding sex. She gives him her virginity; he buys her a car. That's not modern—it's shockingly retrograde. What, he didn't have 60 camels to offer her father? Under the covers, *Fifty Shades of Grey* is even more square than *Twilight*, in which a teen girl begged her boyfriend to bone her and a werewolf fell in love with a baby. As Miss Steele would gasp, "Holy crap! Now that's perverse!"

FIFTY SHADES OF GREY **was directed by Sam Taylor-Johnson; written by Kelly Marcel, based on the novel by E.L. James; and stars Dakota Johnson, Jamie Dornan, Jennifer Ehle, Luke Grimes, Max Martini, Eloise Mumford and Dylan Neal.**

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Curation Destination

Celebrating *OC Weekly*'s favorite visual artists at Max Bloom's Café Noir & Art Gallery

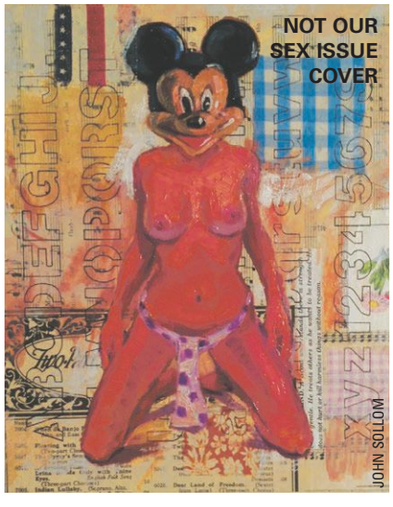
BY DAVE BARTON

Think curator Stephan "Bax" Baxter's chasing a review by gathering together four artists who've been named Best Visual Artist in *OC Weekly*? You're just being cynical. Think his sneaky appeal to our vanity succeeded because you're reading that review right now? Absolutely right.

No longer with the Magoski Arts Colony, Baxter has done a fine job transforming half of Max Bloom's Café Noir into a pop-up gallery. The four artists he's showing in "Quatre Meillures: *OC Weekly*'s Best Artists"—Valerie Lewis (winner 2014), John Sollom (2012), Kebe Fox (2013) and Russ Pope (2010)—all radically differ in style, but they are concerned at some level with social issues and their works hang well on the same walls, a testament to our, *ahem*, good taste at this distinguished rag.

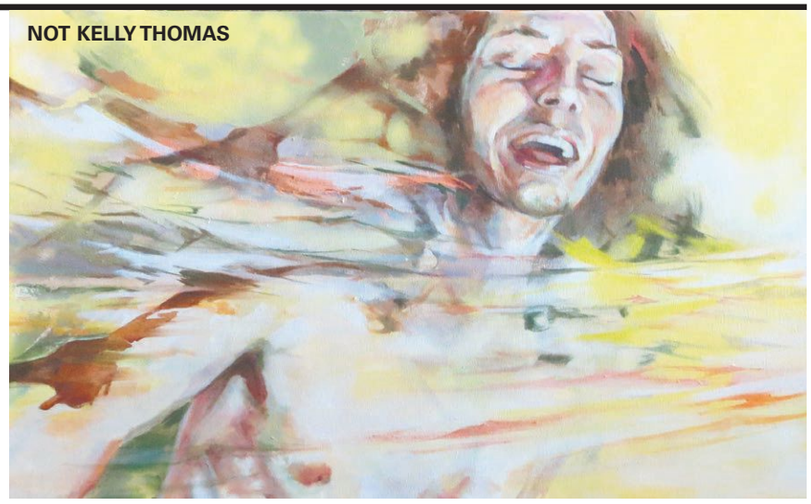
Working late nights to get the venue in gallery shape doesn't ensure that everything that needs to get done does, however. When I attended, the lighting had a mind of its own, and the work was bizarrely unlabeled, so I will describe instead of name pieces. Here's hoping there was a lull at some point since then, and Baxter could get this very important part of curation finished.

Fox's sly *Happy Medium* leads the show. Previously reviewed as the focal point for the Orange County Center for Contemporary Art's show of the same name, it's still as cool as it was back in June. In other work, against a bruised skyline, three gray, pallid women bob up and down in rough green water as though "buoys," with a cat floating in the air nearby; a bald, fat Michelin man/child stands in a bathtub, as a traffic sign warns that men and women are passing; an elegant, beturbaned, expressionless woman talks into a cell phone as a hummingbird approaches her open ear with its hypodermic beak, searching for nourishment that doesn't exist.



NOT OUR SEX ISSUE COVER

JOHN SOLLOM



NOT KELLY THOMAS

VALERIE LEWIS

Sollom's human-sized Mickey Mouse, sculpted from tomato baling and copper wire, his pizza-sized, jagged metal hands at his sides (until he reaches out to disembowel your children) gives the corporate spokesmouse the appropriate sinister edge. Sollom's painting of an unconscious Kelly Thomas being pawed by faceless, plastic-glove-wearing police officers is disturbing and powerful. Above, a crucified Christ bleeds out from a homey living-room wall, the word "Fullerton" painted across the image in blue, the letters smeared and flaking, suggesting bloody wounds underneath. In comparison, Sollom's assemblages—visually intriguing items obsessively organized on little wooden shelves and in boxes, with painted addenda—seem less specific and more open-ended, politics touched on with a buzzword meme ("drones kill," "be explicit") that seem more incidental than narrative. Reagan, Elvis, Muhammad Ali, '60s-era Batman and Nixon all make appearances on smaller pieces, but as with the paintings of the assemblages that are also featured, they're an interesting exercise in cubbyholing memories, but otherwise superfluous.

Pope's caffeine-drenched canvases are always a hard sell, but they exquisitely capture angst and discomfort with their cartoonish, street-punk aggressiveness. Binder-clipped to makeshift black frames of cardboard or old wood, the squinted eyes, mouths agape or teeth gritted, and muted colors have the cumulative effect of making you laugh nervously and raising your anxiety level. A man in a car hangs an arm out a window, glaring from the interior. Another tightly grips the handle of an umbrella, black sheets of rain dripping off the ribs as if tears. Yet another is a bipolar mug shot, half depressive concrete blue, half white, his face a drawn, reptilian Lon Chaney's. Another is a man fearfully peering over the rim of his coffee cup, a face on the front of it looking as if it's going to take a bite out of whoever gets too close. It almost made me swear off coffee.

Lewis' works are arguably the most emotional in the show and easily the most moving: A young woman smokes a cigarette during a moment of calm respite, as an otherwise chaotic atmosphere—gold, green, auburn and rust—roils around behind her. "ROLL OVER OR STAND UP" is stenciled repeatedly over an image of curator Baxter, holding a protest sign, a strip of duct tape covering his mouth. The remaining portraits are erotic celebrations of art and male beauty. In a loving portrait of her boyfriend, Lewis splashes fluorescent green paint around him as if a protective blanket, isolating and bringing attention to his shoulder-length hair and smooth features. Even more sensual is Lewis' painting of a shirtless/possibly naked young man drifting in a sun-lit ocean of pale yellow and orange, his face tilted back in sublime ecstasy. The final piece, quoted in our ode to her in 2014's Best Of issue, is her gorgeous painting *I Am Naked and Foolish*, a statement every painter should embrace.

Or just give up and sling coffee.

"QUATRE MEILLURES: *OC WEEKLY*'S BEST ARTISTS"
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A Well-Known Shop

For proof that Community in Anaheim is making entrepreneurship less scary, consider A Little Known Shop. Where else could taxidermied yetis, baby booties, geeky fan art and same-sex marriage prints be successfully sold under the same brand? After two years, it has become so successful that owners Danielle Ochoa and Eva Sowinski will split into separate locations to cover more ground.

"We were nervous to tell people at first," Sowinski admits. "We didn't want them to think we had bad blood!"

Ochoa agrees: "We need to expand and grow into our separate passions." She curates Etsy-centric handmade items, while Sowinski brings in everything comic-book geek; now, each will hone in on her own clientele.

Ochoa will move across the alley and open an "alternative" baby store. "I want to sell clothing and toys for babies and mommies that you won't find anywhere else," she explains. "And when I say *alternative*, I mean, this is where you'll come to buy a Flight of the Conchords onesie." She also plans on hosting a weekly story time, sing-alongs and breastfeeding groups.

Sowinski will close A Little Known Shop and go further down the cultural rabbit hole to become Fan*Alley, the ultimate geek and fan art destination. "It's going to be the closest you can get to Artists' Alley at Comic-Con," Sowinski says. She's well-stocked already, but she plans to add even more monsters, heroes, fantasy characters, and artwork. "We're not just a store," she says. "We're an event space and gallery where you can meet these niche artists in person."

A Little Known Shop will close its doors in April; the new stores will open sometime in June. Until then, follow @alittleknownshop on Instagram for last-minute steals—and look out for grand-opening parties!

A LITTLE KNOWN SHOP
423 S. Brookhurst, Ste. N, Anaheim.

Follow me on Instagram: @lp_hastings.

LP HASTINGS

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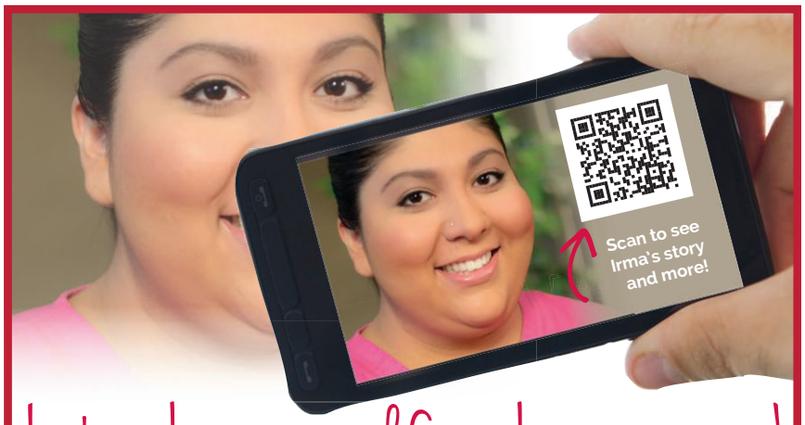

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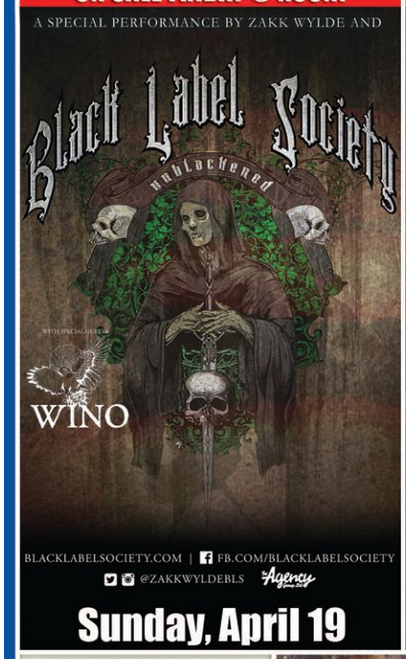

Sunday, April 19

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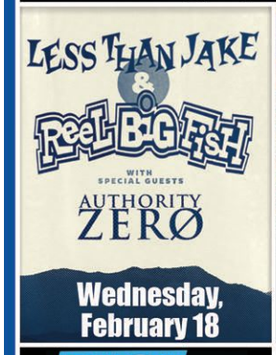
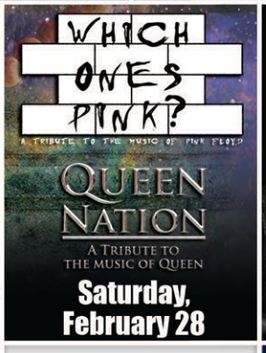
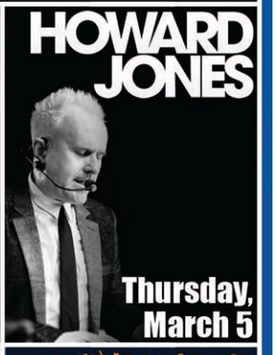
Friday, June 5



Wednesday, February 18



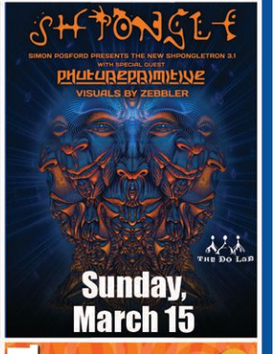
Saturday, February 28



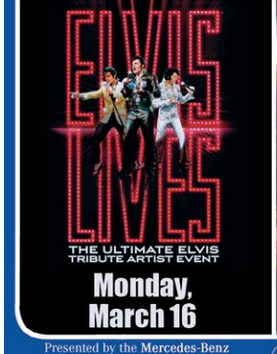
Thursday, March 5

Friday, March 6

Saturday, March 14



Sunday, March 15



Monday, March 16

Wednesday, March 18

Saturday, April 11

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FRANDSEN (LEFT) AND BALISTRERI: CHAIRMEN OF THE BOARD

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Knights of the Sound Table

The Blue Velvet Studio is Orange County's new analog recording hotspot

BY KYLE CAVANESS

Dan Balistreri's quest for the Holy Grail of OC sound engineering lasted almost four years.

"My wife and I—she's a musician, I'm a musician—were looking for some type of music business to get into," Balistreri says in a throaty rasp, a side effect of his years spent fronting punk bands. "What we found is a gold mine. This thing is built like a castle, the sound is just incredible, and it's got a great history."

Balistreri found his "castle" in 2013, five minutes from the Observatory in Santa Ana's industrial sector. Today, the Blue Velvet Studio is a high-end recording complex that officially opened for business at the beginning of this year. In this one-stop recording complex, artists can record and mix their songs on site, then walk down the hall for mastering services and a "direct-to-disc" vinyl acetate. And thanks to the impressive vintage recording equipment filling the place, it attracted multiple-Grammy-winning, Chicano rock band Los Lobos, who are currently crafting their next album at Blue Velvet.

"Having Los Lobos here is basically our christening," Balistreri says. "It's taken us two years of hard work, scraping nickels together and riding the bus, robbing my wife's savings account, whatever we could do to get this thing going."

The studio first opened in 1978 and was built by Express Sound Company, a top studio-construction outfit at the time. When the space became available, Balistreri and his wife, Nicole, couldn't believe what they had stumbled into. Balistreri assembled a team that included longtime friend and recording engineer Darin Frandsen. "We wanted to have all the [recording] services in one building so people don't have to go all over—or try to do it in their bedroom, and then go somewhere else for mastering," Frandsen says.

Balistreri used his expertise in apartment construction to spearhead a two-year, top-to-bottom renovation of the studio that included modifying and upgrading the control room and recording areas. "We're all blessed with pretty good day jobs, which is one of the reasons we were able to get into this," Balistreri says. "We can offer these services to smaller bands—and do it within their budgets."

To complete the vision, the team tracked down Ron Leeper, a previous tenant of the studio with his own business, Sound Affair Mastering. "Ron was in here for all those years recording, and then he ended up just doing mastering, and he didn't need the space, so he moved out," Frandsen explains.

Leeper returned to a new, customized mastering suite built by Balistreri's team that was designed by an acoustical engineer. Sound Affair continues to exist as a separate entity, but it now lives comfortably within Blue Velvet's walls.

"We're fortunate to have Ron's expertise—we've been able to utilize him as our Mr. Miyagi," Balistreri says. "This studio has the best equipment and the best sound anywhere south of LA."

And just as the fabric itself and the David Lynch film with which it shares its name, Blue Velvet is cool. Ten steps through a narrow hallway ends at an 11-foot-long MCI JH-556D mixing console. It's the centerpiece of a room filled with flawlessly restored analog recording equipment. A glass window looks over a wood-and-fabric-paneled recording space, which is softly lit and (if you're lucky) full of ace musicians.

The refurbished 48-channel console and the sound quality in Blue Velvet's recording rooms made it a natural choice for Los Lobos. "The [MCI] board that they have is pretty rare, and I produced a bunch of records on boards like that in the '90s," says Steve Berlin, Los Lobos' keyboard and saxophone player. "The ones I've worked on in the past were often broken, or half of it worked and half of it didn't. Seeing one in such amazing shape was great—the tech crew over there is second to none."

Custom-made for Nashville's Belmont University in 1984 at MCI's Fort Lauderdale plant, the large-format console is the last unit the company made before Sony bought it. Recording magazines at the time carried ads featuring the Bee Gees and Lynyrd Skynyrd posing with the board.

Balistreri found his MCI through an online message board, and the owner moved it from Texas to Santa Ana via a U-Haul trailer. It took 14 people to move the 1,400-pound mixing board into the control room, then countless hours of soldering and repairs to make it fully functional again. "It was like raising the *Titanic* to get the sound back," Leeper says.

Blue Velvet's inventory also includes a modern Pro Tools rig, as well as a 24-track 2-inch-tape recorder made in the 1980s by 3M, better known today for Post-It notes and office supplies. Artists chasing pure quality can record to tape and get the warm tones missing from digital-only sound.

"The sound of tape has more low-end and better high-end sound on it than Pro Tools," Frandsen says. "A lot of people will track some stuff onto tape and do guitars in Pro Tools nowadays. We'll be able to incorporate the tape sound and dump it into Pro Tools, so everything will line up. It's the best of both worlds that way."

Los Lobos are so pleased with Blue Velvet that their sound engineer is recording additional projects there on the weekends while the band is playing shows. After trying the studio out by cutting a track with Italian artist Vinicio Capossela—"He's like the Tom Waits of Italy," Berlin says—Los Lobos committed to several weeks of writing and recording. "It was everything we wanted," Berlin says. "There were three or four places that I looked at that kind of fit the bill . . . but Blue Velvet was just a head above the other places."

Completing the "one-stop shop" experience from track to turntable includes a visit to the Sound Affair mastering suite. Leeper's industry credits over the past 35 years include rock, country and Jean-Claude Van Damme film soundtracks.

A polished black contraption that resembles a steampunk sewing machine stands in a corner of the studio-within-a-studio, surrounded by 14-inch thick walls specially designed and treated for maximum audio. Sound Affair's 52-year-old Scully 600 lathe system, a "direct-to-disc" machine for cutting vinyl acetates, requires an expert hand to transfer audio information from a tape—or computer file—to a lacquer disc. "It took me five years to find this thing," Leeper says. "I traveled from LA to Brooklyn looking for it."

Leeper found the Scully in Needham, Massachusetts, and brought it back to Orange County for an exhaustive restoration process. The lathe is one of only two in Southern California that Leeper is aware of (the other is at Capitol Records in LA).

Now that the equipment is in place and the doors are open, years of hard work and sleepless nights have made Blue Velvet a destination for artists ranging from Orange County punks to national touring acts.

"It's turned into a gem," Balistreri says. "The sound quality of this studio is incredible—like I said, it's built like a castle."

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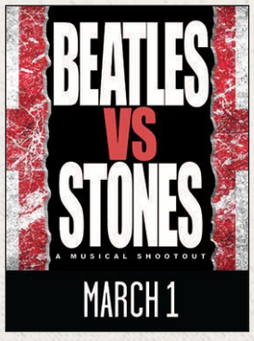

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LA BRAND MANAGEMENT

Man Behind the Clan

Wu-Tang Clan producer Supreme I-Self is the hip-hop group's secret weapon

BY DANIEL KOHN

After 20 years of East Coast hip-hop dominance, fans of the Wu-Tang Clan are quick to associate their existence with the streets of Shaolin (i.e., Staten Island). But as one of the pre-eminent producers of the Wu's worldwide rap syndicate Killa Beez, Las Vegas dweller Supreme I-Self is more than happy to contribute his gritty beats from the suburbs of Sin City. In fact, it's the peacefulness of a neighborhood outside of the glitzy big-money debauchery that inspires him the most.

"It's surprising that there's so much stuff there to do outside of the Strip," he says. "There's waterparks, hiking, fishing, and there's snow in Mt. Charleston, so you can go snowboarding. There's a whole world outside of the Strip that I never would have known when I was just performing there as an artist. It's great."

Though he's played a role in working directly with members such as Method Man and RZA, Supreme isn't a household name. But that doesn't mean he hasn't experienced success. When he's not zipping across the country to play shows or maintaining a Las Vegas residency, he's in the studio, helping to craft songs.

Born Lamont Compton, Supreme always balanced producing with emceeing. He experienced tepid success with his earlier groups, including an aborted deal with Arista Records.

For the better part of the past decade, Supreme has quietly been working on *Supreme Life*, his first solo album. After seamlessly gliding in and out of projects outside of Wu-Tang—including those with the likes of Erykah Badu, Snoop Dogg and even Dr. Dre's legendary *Detox* that has yet to see the light of day—the time finally came for him to release his own album. "Time passes, and you take on so many projects that you write and record all these songs, then another project comes up," he says. "Then when you're finally ready to put something out, another two or three years will pass before you even realize what happened. I've had it done, then I was fine tuning it and adding a song here, removing a song there. Finally, I got to the point where I had to stop and say this was the record."

In addition to the straight-forward hip-hop he's often associated with, Supreme blends elements of guitar rock and electronic dance music on this album. Though this is his first solo recording as an MC, he says he has at least three additional albums' worth of material ready to go.

On Wednesday, he'll be performing at Proof Bar's Ninth Anniversary Party as part of his Wordovmouth biweekly night.

What drives Supreme is a sense of community and the necessity to teach through his lyrics. Whether that means eating healthier, exercising or educating oneself (he holds a business degree from UC Berkeley), the rapper believes people can push themselves to be better, even if it means cutting down on their lavish lifestyles.

"Just because you have a mansion doesn't mean you have to have gold toilets," he says. "You don't need to have dumb excessive shit when you can feed people. You don't need tens of millions of dollars. You can take money and start a foundation, or give it to a charity and help people. Everything we do can be better, and as MCs, we need to be responsible and teach and to encourage people through music, since they will always respond to the truth."

SUPREME I-SELF
performs at Proof Bar's Ninth Anniversary Party at Proof Bar, 215 N. Broadway, Santa Ana, (714) 953-2660; www.proofbar.com. Wed., 8 p.m. 21+.

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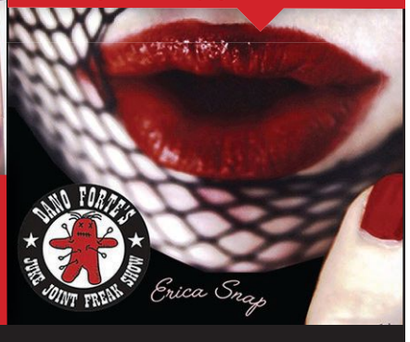

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Ouija Reggae

OKT perform with All Night Pressure, CA-22, The Crush and Jonah Corey at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com. Sat., 8 p.m. $10. 21+.

Getting drunk and having fun with a Ouija board is often the gateway to a good time. In the case of OKT, it was the start of a band. "Some genius told us to try it out and ask it what the band's name should be," recalls vocalist Phil Montano. "We got as far as OKT before freaking out, so we just stuck with it."

Though they've given up on communicating with spirits since then, their formation has led to some spirited music in the OC reggae scene. OKT are a four-piece with a sound that's just as diverse as their home city of Anaheim. They aim to break the mold of what is considered reggae-rock with their psychedelic/punk/rockabilly/ska/soul style, drawing their musical influences from Jimi Hendrix, Sublime, Blink-182, Otis Redding, Slightly Stoopid, Korn, Lamb of God and the Wu-Tang Clan, among others. Formed in a garage by Aram Gonzalez and Jesse Gonzales (a.k.a. Jesucio) at the age of 12, OKT were "just a couple of *mocosos* [boogers or delinquents] making noise in the garage," says Montano. "Aram started on drums and Jesse on guitar before switching roles when they were in high school."

Montano says he joined the band in 2008 after playing a couple of jam sessions with them. Their current roster was completed in 2013 by bassist Ralph Licea, whom they had met a couple of years prior while on tour with Licea's then-band, Inhale.

Throughout the past couple of years, OKT have performed at such local hotspots as the House of Blues, the Yost Theater and Slidebar Rock-N-Roll Kitchen, as well as occasionally appearing at Mission Tobacco Lounge in Riverside. They've also played alongside artists including C-Money, Big B, Israel Vibration, Sean Winchester of Everclear, and the Simpkin Project. And on July 27, OKT released their debut album, *Better Late Than Never*, via Huntington Beach label Sullen Musik. For the track "Robbery," the band were joined by Nick Papageorge of fellow Anaheim-based band Solution. They'll next appear at the annual Reach for a Cure benefit at the Wayfarer in Costa Mesa on Saturday.

Their live performances feature a punk-rock foundation that switches tempo throughout the set. Licea's funky bass lines pair nicely with Gonzales' drum beat, while Montano provides raw, soulful vocals. And Gonzalez often adds his own flair, sporadically breaking out into electric-guitar solos. The mixture of fast and slow leaves the crowd engaged, always guessing what the next song will include.

Currently, the band are working on their second full-length and are making plans for the music video for "Preacher" (off *Better Late Than Never*). Plus, OKT will explore new territory when they tour in Arizona and Oregon later this year.

LocalsOnly
» DAVID GARCIA

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: Locals Only, OC Weekly, 2975 Red Hill Ave., Ste. 150, Costa Mesa, CA, 92626. Or email your link to: localsonly@ocweekly.com.

THIS WEEK

FRIDAY, FEB. 13

BRIAN MCKNIGHT: 8 p.m., $45-$70. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; www.citynationalgroveofanaheim.com.

CRO-MAGS: 8 p.m., $15. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

THE DELTA BOMBERS: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

EL TRI: 7:30 p.m., $39. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

JESSICA CHILDRESS: 7 p.m., $120. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; www.thefederalbar.com.

JOYCE MANOR: 8 p.m., $16. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

LOGIC: UNDER PRESSURE TOUR: 8 p.m., $23. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

NIGHT OF THE BLUE SWAN: 7 p.m., $12-$14. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; www.allages.com.

ROCK YER KILT KICK-OFF CONCERT: 7 p.m., $15. *Queen Mary,* 1126 Queens Hwy., Long Beach, (562) 435-3511; www.queenmary.com.

SATURDAY, FEB. 14

BASSJACKERS: 9 p.m., $20-$25. Sutra, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; www.sutraoc.com.

BELLA NOVA: 9 p.m., $5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; www.prospectorlongbeach.com.

CHURCH OF SUN: 9 p.m., $8. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

ENJAMBRE: 8 p.m., $18. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

EPIC SATURDAYS: 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

HAPA: 5 & 8:30 p.m., $45-$110. Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org.

HEPCAT: 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

ODE TO ELLA AND GERSHWIN: Long Beach Symphony Orchestra, 8 p.m., $20-$145. Long Beach Arena, 300 E. Ocean Blvd., Long Beach, (562) 436-3661.

OUTERWAVE: 9 p.m., free. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 592-1321; www.donthebeachcomber.com.

OZZMANIA: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

SWAMI JON REIS & THE BLIND SNAKE: 9 p.m., $12-$14. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

THE WHOOLIGANS: 10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, (562) 437-8300; www.aulddubliner.com.

SUNDAY, FEB. 15

BELLA NOVA: 9 p.m., $5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; www.prospectorlongbeach.com.

DR. DOG: Hanni El Khatib, 7 p.m., $25. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

GUNBOAT KINGS: 7 p.m., $15. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com.

IT'S MAGIC!: 3 p.m., $35. Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, (562) 467-8818; www.cerritoscenter.com.

JUICY J: 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

THE MIKE PEAK EXPERIENCE JAZZ ENSEMBLE: 1:15 p.m., $30. Newport Beach Marriott Hotel & Spa, 900 Newport Center Dr., Newport Beach, (949) 640-4000.

THE ROCKETZ: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

SHEZILLA CABARET: 8 p.m., $5. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; www.thequesera.com.

SPACE BATH: 9 p.m., $5. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

MONDAY, FEB. 16

THE FRESH BEATS BAND: GREATEST HITS LIVE: 11:30 a.m. & 3:30 p.m., $35-$45. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; www.citynationalgroveofanaheim.com.

THE ORIGINALITES: 9 p.m., free. Gallagher's Pub & Grill, 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, (714) 536-2422; www.gallagherspub.com.

TUESDAY, FEB. 17

R. SCOTT: 8 p.m., free. 4th Street Vine, 2142 E. Fourth St., Long Beach, (562) 343-5463; www.4thstreetvine.com.

WEDNESDAY, FEB. 18

CLUB CHERRY: DJ Saratonin, DJ Zach Moos, 9 p.m., $5-$10. VLVT Velvet Lounge, 416 W. Fourth St., Santa Ana, (714) 664-0663; www.velvetoc.com.

COUNTERPUNCH: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

DUSTIN LOVELIS: 8 p.m., $5. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

EL DUDERINO: 9 p.m., free. The Copper Door, 225 1/2 N. Broadway, Santa Ana, (714) 543-3813; thecopperdoorbar.com.

THURSDAY, FEB. 19

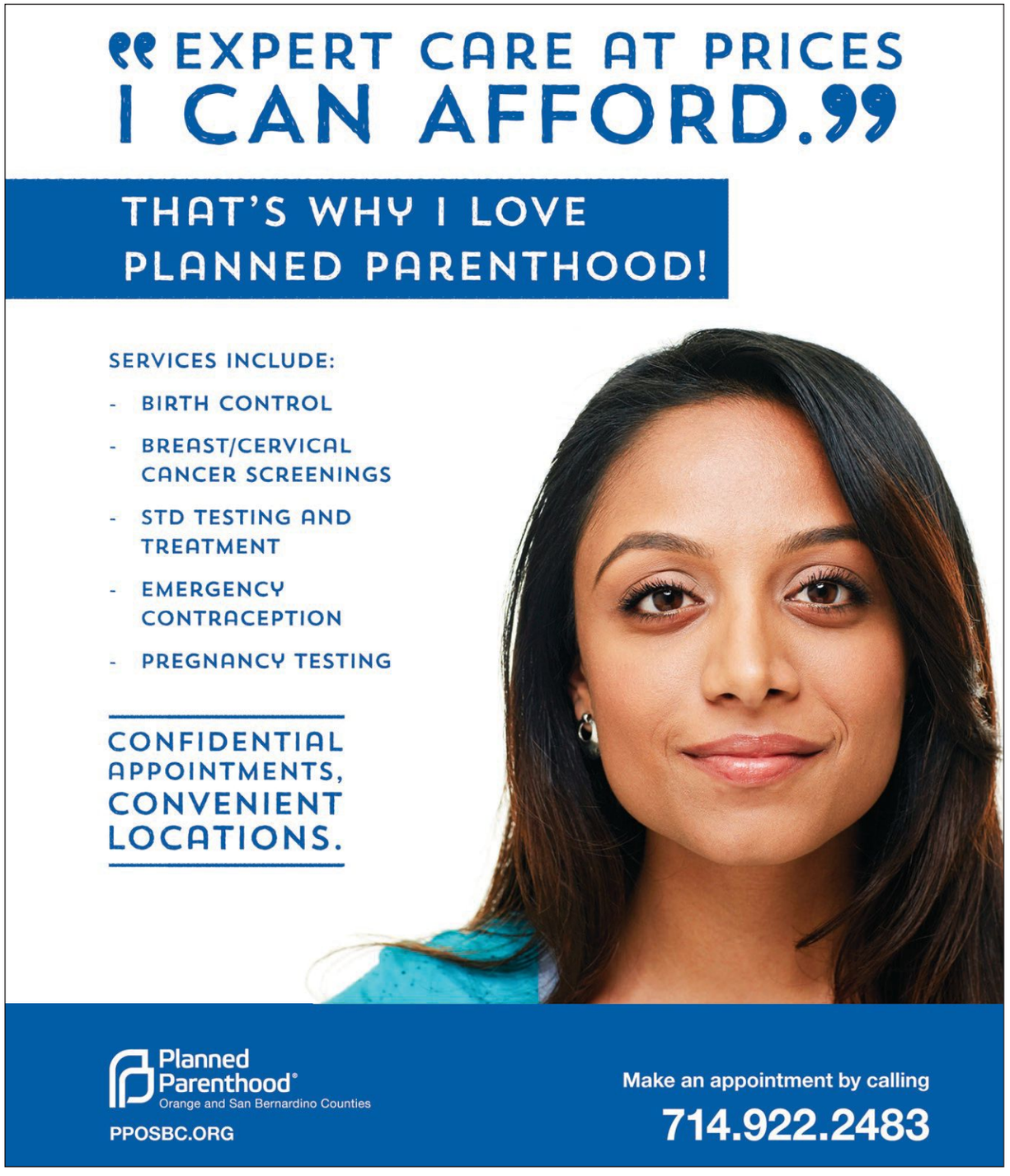
BLAZING DUELING PIANO SHOW: 9 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200; www.rbjazzkitchen.com.

BORGEOUS: 9 p.m., $15-$25. Sutra, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; www.sutraoc.com.

LEFTOVER CUTIES: 9 p.m., $8-$10. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

PAUL THORN: 8 p.m., $20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com.

3 BAD JACKS: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.



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SEX TOYS & G-SPOT PLAY: 3/5 @ 7:15pm

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In this workshop we will navigate the different non-monogamous options such as threesomes, swinging and polyamory. We will discuss safety & jealousy issues and how to have the best experiences.

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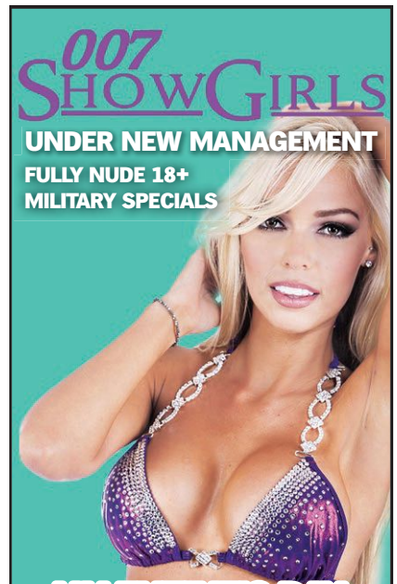

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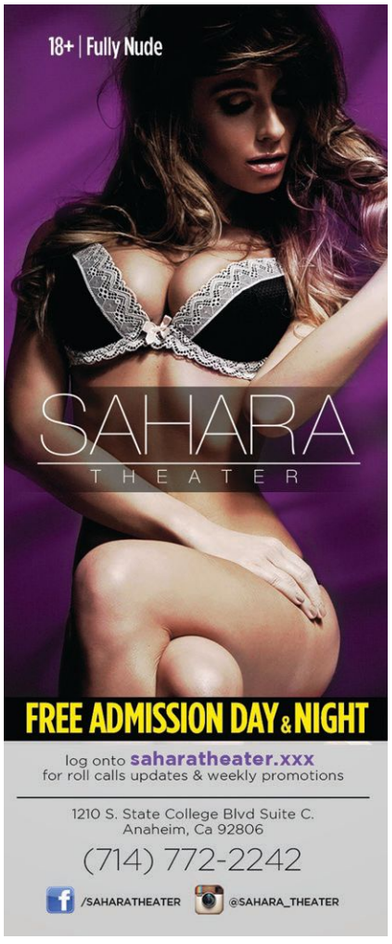
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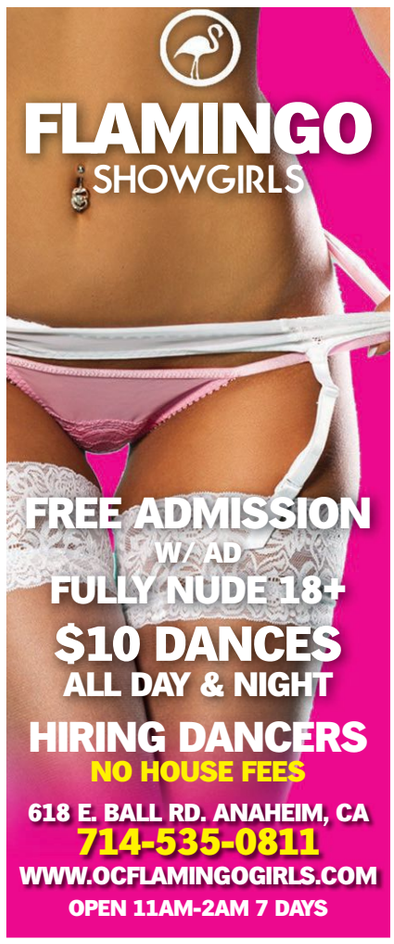
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Southern California's Most Affordable & Legitimate Alternative Healthcare Centers

$24 RENEWALS
$30 NEW PATIENTS
Offer expires 02/28/15. some restrictions apply
One offer per patient w/ad

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- CALL US NOW & SEE A DOCTOR TODAY!
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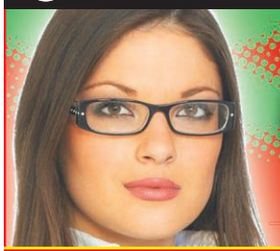

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GIFT BAG INCLUDES:
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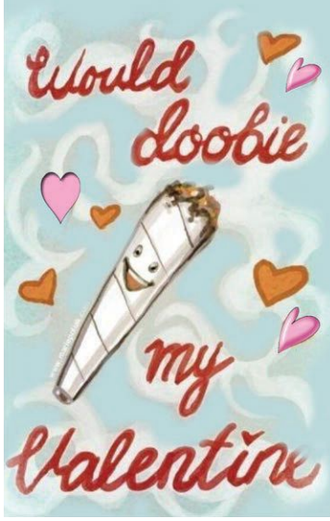

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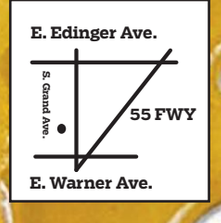

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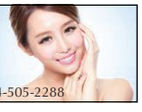
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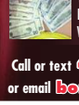
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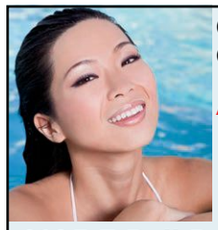
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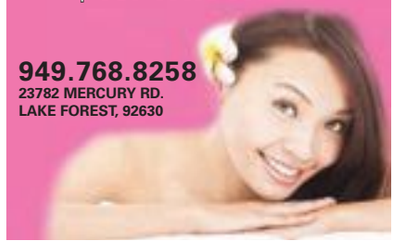
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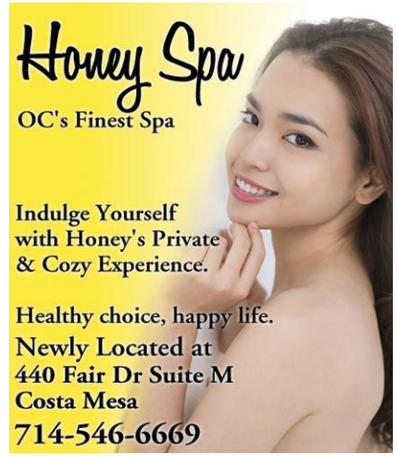
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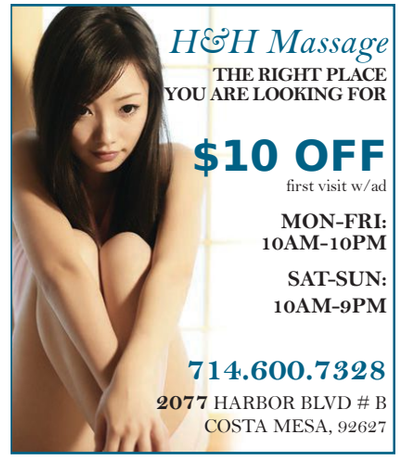
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